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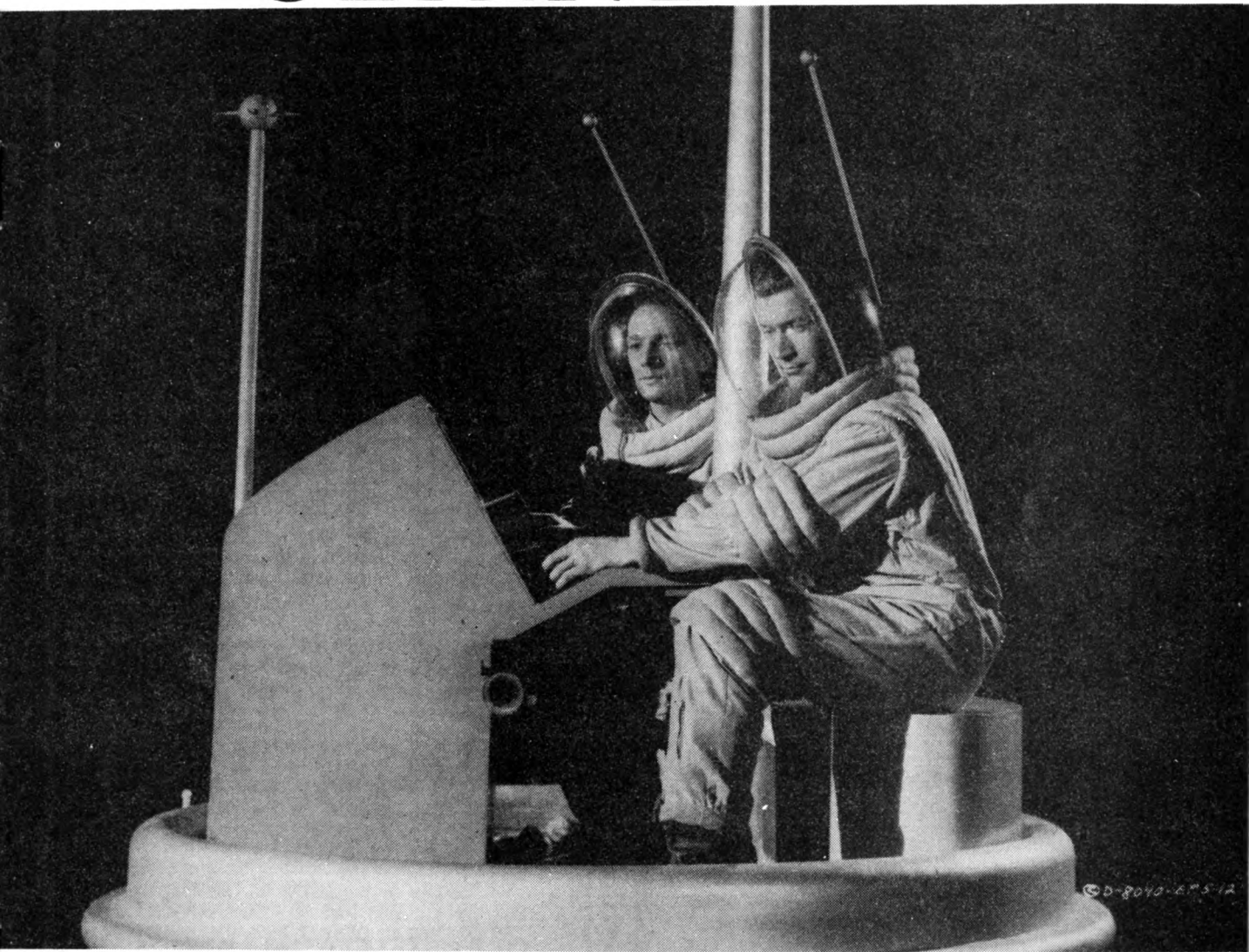
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NO. 16
FALL 1978

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SERIAL WORLD



**SERIAL WORLD
INTERVIEWS
VIDEO RANGER
LARRY STEWART**

***EXTRA*
"THE CLIFFHANGERS"
NEW
NBC T.V. SHOW**

**BRENDA STARR
GIRL
REPORTER**

SERIAL WORLD

VOL. 2, NO. 16

A Quarterly publication dedicated to the motion picture serial.

Norman H. Kietzer — Publisher

Jeff Walton — Editor

Staff Writers — Jim Stringham —

Eric Hoffman — Greg Jackson Jr.,

Jim Hitt — Charles McCleary

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PICTURE ARTISTS
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SERIAL SHOWCASE BY JEFF WALTON EDITOR SERIAL WORLD



Stop the presses. Hold the phone. Drop everything and read this. Probably by the time most of YOU read this you'll also be watching the new National Broadcasting Company's new January replacement show "The Cliffhangers." On November 25th Johnny Carson mentioned this new T.V. show on his own "Tonight" show. On December 1st it was announced in the Los Angeles Times that "The Cliffhangers" would be in the January line-up. According to the Times, Cliffhangers will be a weekly one hour show featuring three 20 minute segments each separate of the other with a cliffhanging ending based on the classic serials of yesteryear. We understand one segment will be a Western, one a detective, etc., etc. At this writing I am trying to contact NBC here in Hollywood in order to get more details on this new show along with who will star and stills. In future issues of SERIAL WORLD we will keep you up to date with this new program and hopefully with the cooperation of NBC be able to interview the people behind the scenes...Here's the "The Cliffhangers" and hopefully a big enough success to bring back many of the original cliffhanging chapterplays to the airways...This issue we've got Greg Jackson, Jr., back to bring you an interview with very successful Video Ranger, Larry Stewart... Brenda Starr is featured along with Buster Crabbe. Note the BOOK SAIL ad on page 15. If you're ordering any video tapes from them mention you heard about them in SERIAL WORLD.

SERIAL MAILBAG will be back next issue in case any of you out there miss those very informative letters. A tip of the hat to Mr. Ralph Tribbey, President of Picture Palaces Corp of America in Escondido, California for his help in promoting SERIAL WORLD at his theatres and his helpful comments.

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1. The Shark; "Secret of Treasure Island"
2. The Octopus; "The Spider's Web"
3. The Black Falcon; "Flying G-men"
4. The Wasp; "Mandrake the Magician"
5. Pegleg; "Overland with Kit Carson"
6. The Black Tiger; "The Shadow"
7. The Skull; "Deadwood Dick"
8. The Green Archer; "The Green Archer"
9. The Gargoyle; "The Spider Returns"
10. The Iron Claw; "The Iron Claw"
11. The Leader; "The Secret Code"
12. X-1; "The Vigilante"
13. The Recorder; "Bruce Gentry"
14. The Wizard; "Batman and Robin"
15. The Leader; "Blackhawk"

Character revealed as

- a. McLeod
- b. Arthur Mitchell
- c. Chase
- d. Curt Bennett
- e. Carter
- f. George Pierce
- g. Carter Collins
- h. Bennett
- i. Stanford Marshall
- j. Michael Bellamy
- k. William Case
- l. Jensen
- m. Hal Andrews
- n. James Benson
- o. Alexander Benson
- p. Drew

ANSWERS

- | | | | | | |
|-------|-------|-------|-------|-------|-------|
| 1. e | 2. c | 3. m | 4. h | 5. b | 6. i |
| 7. p | 8. j | 9. a | 10. n | 11. l | 12. f |
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SERIAL WORLD INTERVIEWS

VIDEO RANGER

LARRY STEWART

BY GREG JACKSON JR.



Larry Stewart 1979 and author Greg Jackson Jr. with Larry's Serial 1 Sheet at his home.

Larry Stewart is one of the most successful graduates from the world of serials. A winner of 4 Emmy Awards and past president of the Television Academy, Larry Stewart is today a highly successful producer, director, and writer. He has directed such T.V. shows as *Charlie's Angels*, *Fantasy Island*, *The Amazing Spider-Man*, *The Incredible Hulk*, *Sword of Justice*, *The Bionic Woman*, and *Police Woman*. He also wrote, directed and produced the much acclaimed *Thrill Seekers* series which was filmed around the world and

was hosted by Chuck Connors.

SW: Where were you born?

LS: Right here in Los Angeles.

SW: Is Larry Stewart your real name?

LS: No, my real name was Sauber and then I changed it when I became an actor. I was a radio actor as a kid and that's when I changed by name.

SW: What did you do on radio?

LS: I was "Alvin Fuddle" on *BLONDIE* and "Egbert Gillis" on *LIFE OF RILEY*. I did over 1,750 radio shows. I was the only kid on the West coast who did dialects; I did 39 of them--so I got all the jobs. Every time they

needed somebody who could do dialects, it was me.

SW: Just how young were you when you started on radio?

LS: I was about seven.

SW: How did you get into radio? Were you urged by your parents?

LS: No. I came from a show business family. My uncle--we called him uncle but he really wasn't--was Bert Gordon, who played the "Mad Russian" on the Eddie Cantor radio show. He was a close friend of the family. I used to do an impression of him and one day I went to see the broadcast and I did it in front of

Eddie Cantor. He thought it was so funny that he made me the "Mad Russian Jr." and I appeared on some of those shows. I began to meet other people and went and read for parts--and got them. Then it was just one radio show after another for years and years. Finally I went into films.

SW: What are some of the films you made?

LS: My first picture was "Not a Ladies' Man" with Paul Kelly, Fay Wray, and Douglas Croft. That was in 1942 for Columbia. I was one of the kids in an orphanage. I made "Danny Boy" in 1944 at PRC starring Buzz Henry and Ralph Lewis. It was about a German shepherd war dog that had come back from the war and the citizens in the town thought he was a killer dog. I played a Cub Scout. I acted in about 60 pictures. A "Yank in Korea" and "Purple Heart Diary" were Columbia pictures I made for Sam Katzman. The last picture I did was "One Minute to Zero" in 1952 with Robert Mitchum, Bill Talman, and Ann Blyth. I made a fortune on that picture because I was supposed to be in it 6 weeks but it lasted something like 54 weeks because it was a Howard Hughes picture that went crazy. I made so much money that I quit--I knew I wasn't going to be a leading man--and went to work for Sam as a gofer.

SW: How did you become a director?

LS: I said to Sam Katzman, "I want to become a director," and he asked me, "Do you want to be any good at it?" I said, "yes" and he said, "Then you're going to have to learn it all." I said, "But I just want to learn direction," and he said, "If you want to be a director, you have to know how to do everybody's job. You have to know what you're asking for before you ask for it. If you get on a set and ask for some dumb thing that can't be done, you're going to cost everybody time, money, and aggravation. Don't do that. So I'll get you there but you're going to have to do what I tell you to do and it's going to take a lot of years." So I said, "All right," and it took 8 years. I did every job in the studio and then I ended up directing second units for him and so on. I could not have produced "Thrill Seekers," I could not have won my 4 Emmys, I couldn't be doing

INTERVIEW WITH LARRY STEWART CONTINUED

what I'm doing now if I had not had that kind of training. And today you can't get it. You see, we were separated from Columbia by 3 miles and these guys would let me do anything and nobody would pick up a phone and call the union and say, "Hey, he's doing by job." Today they would. Today of a young guy was starting out and was on a set, nobody would teach him a thing. They wouldn't help him; they wouldn't really take the time. But Sam's guys took the time and really helped me. I learned everything there and, as a result, it makes by lift today so much simpler. When I was supposed to direct my first "Bionic Woman" T.V. show, they wanted to explain to me how she did her bionic leaps. I said, "Well, I imagine what happens is that your stunt girl jumps down and you reverse print it." And they looked shocked and asked, "How did you know?" Well, we were doing that so long ago and none of that stuff has changed. It's all the same principle. I know how to do all that stuff.

SW: What was the first T.V. show you directed?

LS: The first movie I produced was "Plunder Road" for 20th Century-Fox in 1957 and the first T.V. show I directed was "Tales of the Texas Rangers" in 1958.

SW: At that time you were billed as Lawrence Stewart rather than Larry Stewart.

LS: Those were the days I thought I was going to become an Academy Award winning star, so I was using Lawrence and then reality showed up and I went back to Larry.

SW: I've got a book that implies that you got your role in the "Captain Video" Serial because your father was the casting director.

LS: Ha! That's funny. My dad was not the casting director. He was with the company and casting was one of the things he did but he wasn't just a casting director. No, I read for my part along with a bunch of other guys. I think what finally threw it over the top was having been a radio

actor, I had developed a photographic memory and you know how thick the serial scripts were. We used to do 102 set-ups a day which was a whole lot of shooting and I could memorize the script. When I came in to read for the part, I had memorized the entire serial and wherever they wanted me to read from, I just did it. Also I had been an AAU champion wrestler in my weight class in high school and in the Air Force. I had a brown belt in judo and I played football too. So I could do my own stunts. And with Sam, every stunt you could do yourself was a dollar saved with somebody else; he liked that a lot. So I jumped out of cars going 30 miles an hour and did my own fights with Davey Sharpe and George Robotham and all those guys.

SW: The character you played in "Captain Video" was simply called the Video Ranger.

LS: Yeah, I never had a first name. One day I came on the set and somebody had rewritten the name on the back of my chair and it said, "Saul Ranger." They gave me a first name.

SW: I have a photo of you as the Video Ranger and it looks like you're wearing a football helmet.

LS: It is a football helmet with goggles and an Air Force uniform. In fact, that was my own Air Force uniform.

SW: Couldn't they get something more expensive than a football helmet? That looks cheap.

LS: You just said the key word: Cheap.

SW: Sam Katzman serials were known for being cheap.

LS: That was the point though; to make money.

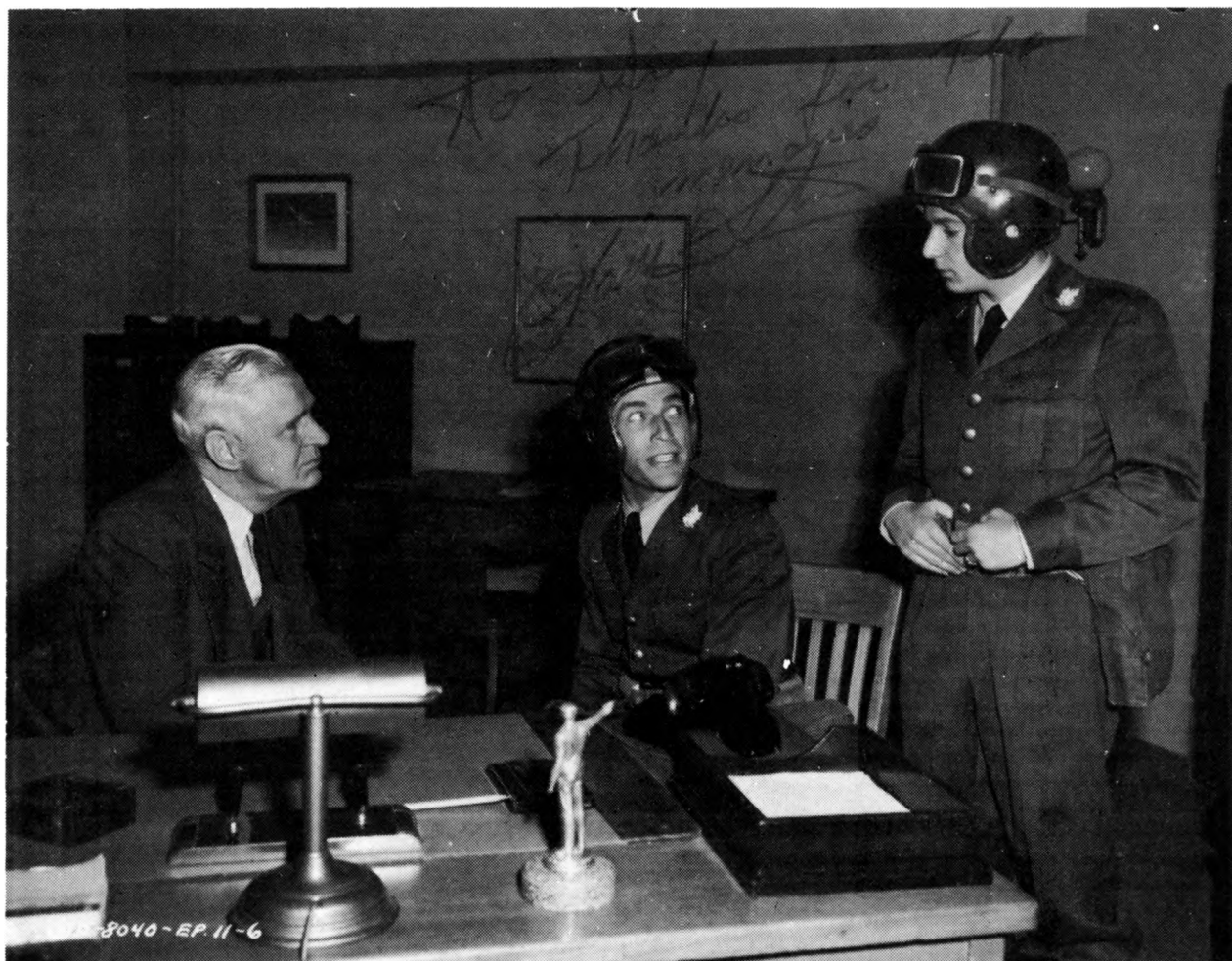
SW: Judd Holdren played Captain Video.

LS: Judd is dead. He was managing a modeling agency in recent years.

SW: "Captain Video" was directed by Spencer G. Bennet and Wallace A. Grissell.

LS: I don't remember too much about Wally. Spence was a man I dearly loved. Oddly enough, Spence had the most to do with my now being a director. I don't direct the same way as Spence did because he was not concerned particularly with drama but with action and

CONTINUED ON PAGE 6



getting the thing shot. I always knew I wanted to be a director from the time I was a radio actor. I had been directing in a little theater but Spence taught me the film technique. When I finished acting and went to work as a gofer for Sam for \$53.40 a week, part of my job was as dialogue coach on the serials and Spence used to teach me about the camera; he would make me carry the 140 pound N.C. Mitchell camera. Spence believed that a director should never ask anybody to do anything that he wouldn't do. I can show you some photographs of a show that I wrote, produced, and directed called "Thrill Seekers" with Chuck Connors and you'll see me in some situations where I was there before the cameraman because I never asked him to do anything I wouldn't do--which I learned from Spence. He was a dear guy. He had no sense of humor if it cost him time. Those of us on serials were always doing dumb things and playing around and having a good time and whenever it cost Spence some money, he got very upset.

SW: Can you give me an example?

LS: Well, for instance, in "Captin Video" we had a thing called the 'Opticon Scillometer,' which had x-ray propensities and you could look at anything around the world or at any planet and see through it. One day the heavies were driving along in a truck with a big crate and we wanted to know what was in it. My line was, "I'll look in the Opticon Scillometer and see if I can determine what's in that box." I looked into the thing during a take and there was a picture of a naked girl with her legs spread and I screamed. Spence shouted, "Cut! What are you doing?! Playing around?!" I said, "You've got to look in here." Rick Vallin and rigged the picture on a string and when Spence walked over and looked in there, Rick pulled it up and there was nothing in there. Rick did that and also a couple of other really strange things.

SW: Did you play any practical jokes on other people?

LS: I once dropped a bag of water from the scaffold on

Crippler Karl Davis' head in the middle of a scene and Spence almost killed me for that. Spence was a nice fellow but if you fooled around when you were working, he had no sense of humor at all. Spence had the most incredible memory I have ever come across. We would match a lot of stock footage--because it was cheaper--and Spence, who had directed from the day they hand cranked them, would look at a film clip from something he'd done 20 or 30 years ago and say, "Oh yes, that's at Iverson's Ranch and I'll show you right where it is." And he'd go right to the rock; that's 20 or 30 years of memory. I remember once when I was sitting in Spence's office, the phone rang and the guy said, "May I speak to Mr. Bennet, please. This is John Ford calling." So I said, "Spence, this is some clown who says he's John Ford." And it was John Ford. He called to ask Spence how to shoot a trick shot. Spence and, I believe, his son-in-law, developed the optical printer. I guess Spence knew more about how to do live action optical

effects than any other director in the business; he could put the star right in the middle of an explosion. When I became his dialogue coach, he used to take me with him over to the optical printer at the old RKO Studios on Gower and I watched it happen. He taught me how to do it. Last year I directed a "Bionic Woman" T.V. show in which we had to have a flying saucer chase Lindsay Wagner and her friends. Everything that we did in "Captain Video" and in all those serials I applied to that "Bionic Woman" show--and it worked. I explained it to the special effects guys at Universal because they had never done it. I have not seen STAR WARS. Why would I? I made STAR WARS; it was called "Captain Video." There is nothing new in STAR WARS that we didn't do then--only we did it in black and white. STAR WARS used the exact same techniques, the exact same printing, the exact same density to background and foreground, and so on. I just haven't gone to see it even though everybody tells me I ought to go to see the special effects. Well, I helped invent some of them when I was working with Spence Bennet.

SW: You really admired Spencer Bennet.

LS: Spence was just a super guy. He was the nattiest man you ever saw: white tennis shirts, pale slacks, tennis shoes or white loafers, and always that white straw hat that he had. Everybody else on the set could be sweating, filthy, and dirty and Spence stood out like an Esquire ad.

SW: Spencer Bennet is still alive.

LS: Oh, yeah. He's still playing handball. He was going to come over when I directed "The Incredible Hulk" at Universal recently, but he couldn't make it. But I'm going to be sure he comes over when I direct "The Amazing Spiderman" at the end of this month.

SW: You had two directors on "Captain Video" so that you could film the serial quicker, didn't you?

LS: Well, Spence was the first unit director and Wally Grissell was the second unit director. The second unit is mostly concerned with stunts, the run-bys, the fights, and that kind of thing. Both units work in tandem at the same time. You would never have two units working at the

same time in a studio but when you go on location, the principals would be here doing the dialogue scenes and three miles away would be Wally with the doubles doing the chases and this and that. Now when the time came that Wally had to cover a scene by having Judd or myself to the final fall into the closeup, they'd dump us into a car, drive us up to his unit, we'd jump out and he'd say, "Fall on the 'X'". Then we'd fall on the 'X' and he'd say, "Cut. Print," they'd put us back into the car, and send us back to the other unit. That's how that worked. They didn't do half and half.



Larry Stewart today in his home.

SW: The "Captain Video" T.V. show originally starred Richard Coogan and later Al Hodge as Captain Video and Don Hastings as the Video Ranger. It was broadcast on the Dumont T.V. network from the East Coast. Did Columbia ever consider starring the T.V. cast in the serial version?

LS: Not that I know of. I think the feeling was that they were East Coast stage and television actors and the serial would be a film technique kind of thing. When you're doing 102 setups a day, you want somebody who knows film to the point where he can work terribly quick. We knew, for instance, in the middle of a fight, if your hat came off, you restaged the fight while the camera was still rolling so you fell down on your hat again and got it on your head. And so I think what their thinking was is that they really wanted folks who were film indoctrinated at shooting terribly fast rather than try television actors who only did it on a stage and didn't do any of

the other stuff.

SW: All the flying sequences in "Captain Video" were animated. Columbia had also used animation to show Superman flying in their two Superman serials. Republic, on the other hand, would use models rather than animation for their special effects. Since Sam Katzman wanted to do things as cheaply as he could, does that mean animation was the least expensive way to do the flying sequences?

LS: Well, for Columbia it was. Columbia had an animation department and they had their own lab. Animation wasn't that big a deal. They didn't have to farm it out, subcontract it, and send it to another lab. It could all be done at Columbia. Larry Butler was the head of the special effects department and the animation department was under him. Republic didn't have an animation department and didn't have their own lab; therefore, it would have been more expensive for them to do that.

SW: Well, I certainly preferred Republic's use of little models rather than animation for their special effects.

LS: Well, that's really expensive because then you're building models to scale. You have to photograph them in front of things and then you have to go into the optical printer with them.

SW: It's interesting to note that when "Captain Video" was released to the movie theaters, certain scenes were tinted. Scenes that took place on one planet were tinted red while scenes on another planet were tinted green.

LS: Yes, "Captain Video" was tinted in Cinecolor. Some of the reason for that had to do with stock footage. You lost all your contrast with the old acetate film; you got no black and white; it was all gray. So to cover up the difference between new footage and old, they added a little color to it and it blended perfectly.

SW: Again talking about saving money, it appears that the so-called "Electronic Men" in "Captain Video" were wearing the robot suits from "The Phantom Empire", the 1935 Mascot serial which starred Gene Autry.

LS: Sure, they did that all the

time. I spent some time at 20th Century-Fox in the late 1960s as a casting director for Irwin Allen's T.V. shows: "Voyage to the Bottom of the Sea, Lost in Space, Time Tunnel, etc." Well, in all of those shows, the crab man would show up, the lobster monster, whatever. Those suits are terribly, terribly expensive to make. You never used to throw that stuff out; you'd paint it black and use it again. Columbia had one of the most extensive stock wardrobe departments in the city. You never sent that kind of costume stuff over to Western Costume Company, you hung onto it. I'm sure that Sam found those tin suits somewhere. Listen, Sam was the kind of guy that if we made a picture about a sheik in Arabia, he would say, "Okay, give me three more scripts. We got the sets." So we'd repaint the sets and use them. Let's say a major studio moved over onto the Sunset lot where we were and built a big, enormous cave. When they were finished with their picture and had gone away, Sam would say, "Leave the cave up." Then we'd go out and write pictures for caves so that we could use it. Once Sam told me, "I bought some stock film. See what we can come up with for this." So I sat in the projection room and watched 100,000 feet of film about buffalo. I finally came up with Jim Bridger, who was the great buffalo scout and so we made a picture about him. We had Dennis Morgan riding up to a hill and looking off at 100,000 feet of stock buffalo film. Yeah, Sam resurrected everything he could resurrect and made a picture out of it.

SW: I believe it. For example, Gene Roth, the villain in "Captain Video," wore an Arabian Knight's type of costume.

LS: Yes. It was probably from one of Sam's other pictures.

SW: You said you did a lot of stunts yourself but did you have a stunt man at Columbia who used to double for you in more dangerous stunts?

LS: Yes, Teddy Manjean. He was about my height and weight and he used to double for me. If he was not available, Harvey Peary did.

SW: Harvey Peary is still working today, isn't he?

LS: Oh sure. As a director, I've used Harvey.

SW: Did you have any injuries in "Captain Video"?

LS: Yes, I remember three occasions. Once I was to run up to a car and the door was to fly open and knock me out. We had the door measured and had a wire on it. I was supposed to stop at a certain mark but there was gravel on the ground and I skidded right into the door and took it full in the mouth. Then another time a fellow by the name of Frank Matz hurt me. He was a stunt man in "Captain Video" and he'd never been a stunt man before. He was skinny and his knuckles were like knife blades. Somebody had told him that you throw a stomach punch by hitting the stomach and then pulling. That's the wrong way to do it. So when he threw the stomach punch, he went through my stomach and it felt like his fingers came out through my spine. Then on one other occasion I was doing a fight with George Robotham. He came up over a rock and jumped down. I took my swing but he slipped forward and I hit him full on the jaw and dislocated my wrist. I did the rest of the my scene and ran off and then Spence said, "Cut!" I came back to see if George was all right and he was fine and he asked if I broke my wrist. But the point is you don't stop; you keep going until the director says, "Cut!"

Larry talks about the filming of the BLACKHAWK serial in the conclusion of this interview in SERIAL WORLD #17.

This Issue's **Take A Guess**

One of the above Hall of Famers had a small role in the 1934 Universal serial "The Red Rider." In this chapterplay, he was cast as a slow-witted cousin of Joe Portos (played by Richard Cramer). Which one of the four was it--Nevers, Thorpe, Baugh, or Grange? Answer will appear in the next issue of Serial World.

Answer to the Last Issue's **Take A Guess**: Regis Toomey was featured in three serials. He was Jim Daly in "The Phantom Creeps" (Universal, 1939). As Captain Ralph Carson he fought against the Black Hangman in "The Adventures of the Flying Cadets" (Universal, 1943). As Captain Clay Randolph, he helped Dennis Moore apprehend some gold raiders in "Raiders of Ghost City" (Universal, 1944).

In the mid-fifties, he played the father of Mickey Mulligan (Mickey Rooney) on the popular television series, "Hey Mulligan!"

"DID YOU KNOW THAT" BY LAWRENCE ADAMS

Sammy Baugh played Sargeant Tom King in "King of the Texas Rangers" (Republic, 1941). Ten years earlier, Harold Grange starred in the Mascot serial, "The Galloping Ghost." In 1932, Ernie Nevers assisted Frank Albertson in locating "The Lost Special" (Universal), an action-filled, railroad mystery based on a story by Sir Arthur Conan Doyle. In "Battling with Buffalo Bill" (Universal, 1931), Jim Thorpe was Swift Arrow.

What do these athlete actors have in common? "They're football players!," you say. Well.....a little more than that.

Did you know that Slingin' Sammy Baugh, Red Grange, Ernie Nevers, and Jim Thorpe are all members of the National Professional Football Hall of Fame? (The Pro Football Hall of Fame is located in Canton, Ohio.)

The greatest player in the history of the Washington Redskins, Slingin' Sammy played for 16 years in the pros after his graduation from Texas Christian in 1937. While in the NFL, he completed 56.7 percent of his 3,016 passes and gained 12½ miles in the air. One season he averaged 51.4 yards as a punter.

Red Grange was football's Mr. Excitement, both at Illinois and with the Chicago Bears (1925-1937). Arousing crowds again and again with his runs, the Galloping Ghost helped turn pro football into a paying sport.

Ernie Nevers is usually ranked among the top two or three fullbacks of all time--college and pro. A Stanford graduate, his greatest moment was in 1929 when, playing for the Chicago Cardinals, he scored all of his team's points against the rival Bears. The final score was Ernie Nevers 40, Chicago Bears 6.

Jim Thorpe's tribal name was Bright Path. Although marred by a few shadows, Jim Thorpe's path to athletic glory was indeed bright. At the 1912 Olympic Games in Sweden, Jim won both the decathlon and pentathlon events. He played major league baseball for 8 years; his last year in the majors, he hit .327.

But it was with a pigskin that Mr. Thorpe excelled. He scored 224 points in his senior year at Carlisle Institute. (Carlisle played against such "mediocre" teams as Harvard, Army, Navy, Pitt, Penn, and Nebraska.) A star player with the Canton Bulldogs, Jim Thorpe helped pro football get its start. Even today, Bright Path is often regarded as America's greatest athlete.

Yes, contemporary football greats such as O.J. Simpson, Jim Brown, and Joe Namath can often be seen in today's flicks. But, the serials of yesterday also featured some gridiron greats.

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— FLASH GORDON'S TRIP TO MARS AND RED BARRY —



BRENDA STARR REPORTER

A COLUMBIA SERIAL IN 13 CHAPTERS - 1945

BY ERIC HOFFMAN

PHOTO BY CHARLES McCLEARY



Kane Richmond and Anthony Warde about to do battle on rooftop in scene from "Brenda Starr Reporter"

CAST

Brenda Starr Joan Woddbury
 Lt. Larry Farrel Kane Richmond
 Chuck Allen Sid Saylor
 Tim Joe Devlin
 Frank Smith George Meeker
 Joe Heller Wheeler Oakman
 Lew Heller Wheeler Oakman
 Vera Cay Forester
 Zedda Marion Burns
 Abretha Lottie Harrison
 Charlie Ernie Adams
 Kruger Jack Ingram
 Muller Anthony Warde
 Schultz John Merton

Mr. Walters Frank Jaquet
 Pesky Billy Benedict

Director Wallace Fox
 Producer Sam Katzman
 Assistant Director Mel DeLay
 Art Director George VanMarter
 Music Edward Kay
 Film Editor Charles Henkel
 Sound Engineer Howard Fogetti

Screen Play by Andy Lamb, George H. Plympton, based on the comic strip created by Dale Messick.

#1: Hot News

Upon their arrival at a fire in an old tenement house, Brenda Starr, a reporter on the Daily Flash, and her photographer Chuck Allen, discover the wounded body of Joe Heller, a gangster suspected of stealing a quarter of a million dollars payroll. Heller, dying, tells Brenda that someone took the money and shot him. As he dies, he slips a piece of paper into her hand. As this happens,

Police Lt. Larry Farrel and his assistant Tim come in. Brenda hides the note from Larry, and they carry Heller out of the building into an ambulance. Meanwhile, Kruger, the mobster who shot Heller, has taken the satchel of money to the "Pelican Club", the hangout of the gang. He meets Frank Smith, manager of the club and lieutenant of the mob. They open the satchel to find it stuffed with old paper, cut to the size of the paper money. That night, the Big Boss, whom the gang has never seen, communicates with them by radio. He tells Smith, Kruger and the others to be careful of Brenda and if possible to kidnap. Smith outlines a plan and intimates, via the underworld grapevine, that Brenda might learn more about the robbery if she goes to the old McClellan place that night. During this, Larry has developed a ruse to capture the gang, and lets out word that Joe Heller's still alive and, innocent of the fact that the mob is using the same ruse, says that Heller is being held at the McClellan house. Late that evening, Brenda and Chuck arrive at the house and to avoid suspicion, park their car a distance away, walking through the dark deserted grounds to the house. As they enter the hallway, Brenda and Chuck stop and sniff vigorously. The room is filled with gas! Suddenly, there is a gasp from Brenda and a thud. Chuck can't find her. He peers into the darkness, seeing nothing. He takes out his lighter, flips it a couple of times until it flames. As it does, the room is illuminated by an explosion. Chuck's amazed countenance vanishes in a burst of smoke and dust.

#2: Blazing Trap

Chuck is thrown clear of the house by the blast, and is brought back to consciousness rudely by Larry and Tim, who hid on the grounds. They find Brenda outside, where she fell through an open door into the garden. They leave the house and see a car turn onto the road and speed into the night. Brenda and Chuck jump into their car, followed by Larry and Tim in a police car. The chase is on. Brenda is forced off the highway and the unknown sedan escapes, but not before Chuck gets a picture. From the picture, the car is identified as Vera Harvey's a singer in the "Pelican Club" and a friend of Frank Smith. Vera, after being questioned, claims her car was stolen. Later, she phones Brenda, saying she received a mysterious phone call telling where to find the car. Brenda and Chuck rush to the address, which turns out to be an abandoned warehouse. Chuck waits on the street, while Brenda cautiously enters the building. The door slams shut behind her. She looks around and sees two shadowy figures, guns in hand,

moving slowly toward her. As Brenda runs down a passageway, the men move closer. She hears a grinding of gears and cables. She looks up, a stifling scream, sees an elevator slowly descending upon her.

#3: Taken for a Ride

Chuck, impatiently waiting for Brenda, climbs the fire escape into the house. He rings for the freight elevator and starts down when Brenda screams. Chuck stops the elevator in time and shouts down to Brenda. The thugs, scared, fire at Chuck and run. They miss, and Chuck and Brenda chase them into the darkness of the warehouse. Larry and Tim arrive after finding out from Pesky, the office boy, where Brenda went, and aid in the chase. The thugs escape. Meanwhile, Frank Smith, Kruger and Muller have intimidated to Vera that she's going to be taken for a one-way ride. Frightened, she secretly phones Brenda for help, but is caught before she can talk. Brenda traces the call and finds only Vivian's compact with a claim check in it for a car. She hastens for a garage where she finds Kruger and Muller putting Vivian, tied and gagged in a car. They back up to go out of the garage and stop for a moment. Brenda runs to the car and hides in the trunk. As they leave, Brenda lifts the trunk and motions for Chuck to follow. Chuck starts the motor and both cars race into the night. Racing down the highway, Kruger notices they are being followed and urges Muller to go faster. Rounding a dangerous curve, Kruger yells to Muller to watch out, ahead is a road barrier with a "Road Washout" sign. They can't stop, and the sedan crashes from the road, carrying Brenda, Vera, and thugs to apparent death.

#4: A Ghost Walks

As the sedan speeds off the road, Kruger and Muller leap from the car and vanish into the night. Chuck brings his car to a stop, runs down the embankment and opens the trunk of the thugs' car. Brenda, bruised and shaken, is still alive. She and Chuck search Vera's corpse and find the key to her apartment along with a slip of paper identical to the one Joe Heller gave her the day of the fire. Brenda and Chuck arrive at the apartment and cautiously begin to search for the quarter-million-dollars they feel is there. Suddenly the phone rings, and Brenda answers, pretending to be Vera. A voice tells her to be at the old tenement house as soon as possible. As they turn to leave, shots are heard outside. Brenda and Chuck dash out to the window and onto the fire escape. On their arrival at the old house, Brenda and Chuck note it's the same one where the fire was. They

enter the partially burned building cautiously and Brenda leads Chuck to the same room where they came upon Joe. As they enter, a voice commands them to stop and inquires who they are. Brenda can stall no longer. She nudges Chuck as he raises his camera. The sudden glare of the triggered bulb pierces the gloom--and they see the living image of Joe Heller! The room goes dark and the cracking sound of a shot is heard. Brenda shrieks and all is suddenly still.

#5: The Big Boss Speaks

Luckily, before the gun was fired, Brenda ducked and escaped death. During Chuck's groping in the dark, the attacker flees. The two reporters hurry to the darkroom and develop the picture, hoping to find out if it will tell them if Joe's still alive. It's fogged and nothing is visible. Larry and Tim walk in, and Larry tells them that he definitely saw Joe dead and buried. In the "Pelican Club" Frank Smith has summoned Kruger and Muller to a secret room. The Big Boss, via radio, says that Brenda saw Lew Heller, Joe's twin. He orders them to kidnap her. Kruger calls Brenda, and disguising his voice, tells her he's the man she saw at the building. He suggests that Brenda drive to a certain garage and wait alone for him. Brenda, however, phones Larry and tells his what has happened. Larry outlines a plan to capture Lew and asks Brenda to stay at home till she hears from him. At home, she finds her cousin and roommate, Abretha, bound and gagged. As Brenda moves toward her, Lew Heller steps in with gun leveled at her. A police-woman, disguised as Brenda is waiting at the designated garage for the supposed Lew. When she sees Kruger and Muller a fight ensues. The thugs rush to their car for a getaway. Tim rushes in, and is knocked to the concrete floor by another thug. Larry follows, pushing Tim out of the way and looks up to see a speeding car bearing down upon him.

#6: Man Hunt

Larry rolls to one side, so that the car passes by him and out of the garage door. He and Tim leap into a squad car and chase the thugs, only to lose them when a freight train crosses between them. During this, Lew tries to force Brenda into giving him the paper from Joe. Brenda stalls for time and Chuck arrives. When nobody answers the doorbell, he goes to the fire escape and enters Brenda's apartment. As he climbs in, he falls and during the mad scramble, Lew is knocked down and loses his gun. But by the time Brenda gets in, Lew escapes via the window. A police dragnet is spread through

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CONTINUED FROM PAGE 11

the city. Lew, scared, phones Frank for help, and offers to give him information in exchange for aid in getting away from the police. He suggests that Smith meet him at Joe's old hideout. But Frank plans a double-cross, and sends Kruger and Muller after Lew. Meanwhile, Brenda has gone to Joe's room and begins to search it. Lew, arriving late, sees her carried out a short time later by Kruger and Muller. The girl is blindfolded and tied up. Lew hides himself in the back of Brenda's car. Muller hops into the mobster sedan, while Kruger is driving Brenda's auto, with Brenda in front. They speed off down the street. As they enter a dark section of town, Lew slowly rises from the floor, gun in hand, ready apparently to kill both of them.

#7: Hideout of Terror

Lew forces Kruger to drive near an old deserted cabin. He motions the thug and Brenda out and into the shack. Kruger takes the advantage when Lew is distracted and knocks Lew out. He locks Lew and Brenda in separate rooms and goes for help. During this, Chuck has seen Brenda's car speeding by and realizing it is stolen, contacts Larry and Tim. Larry calls the police station and a dragnet is spread. Kruger reaches a phone in the meantime, and calls Smith and asks him to send more of the gang to help. As he leaves the phone booth, he sees Larry, Tim, and Chuck. The thug hurries to the cabin only to find that Brenda has escaped through the window. As he goes outside to look for

her, Muller and two other thugs arrive. Muller, who just glimpsed Brenda as she fled, leads the chase for her. Larry, Tim and the police arrive at the shack and hearing shots in the distance, set out to find Brenda and the thugs. Meanwhile, Brenda has hid in an abandoned mine in the hills. As Muller and Kruger reach the area, they are approached by the night watchmen, and are told that the entire hill is loaded with dynamite ready for blasting. Muller covers the watchman with a gun as Kruger moves closer to the blasting plunger. The watchman tries to stop him, but Muller forces him back. Then, as Kruger pushes the handle, the entire hillside is blown out, apparently burying Brenda.

#8: Killer at Large

Larry, Tim, and Chuck arrive to find the watchman dying, and the side of the hill a mass of rock. The old man tells Larry that he can get into the tunnel from the other side of the hill. Larry goes to look for Brenda, while Tim and Chuck question the watchman. Larry makes his way through the tunnel and as his flashlight throws its beam on the wreckage, he sees Brenda. Badly shaken and dazed, but still alive, Brenda tells Larry about Lew and of Kruger kidnapping them. During this, Lew has escaped and has planted his coat and hat to throw both sides off the track. He makes his way back to town and runs into Charlie, an underworld stool-pigeon. They form a plan to expose Kruger as Vera's killer. The next day, Charlie calls Brenda, Chuck, Larry, and Tim, inviting them to be a guest of the "Pelican Club" that evening. As Larry and Tim enter, Frank Smith is announcing the floor show. Known

only to Chuck and Madame Zelda, mind-reader in the show, Abdul, Zelda's assistant, is really Lew in disguise. Heller approaches the table where Kruger is sitting and says he has a strong "impression" of murder. Kruger gets panicky and jumps up. Lew grabs him as Larry rushes to the table. The lights go out, and several shots are heard amidst the screaming mass in the chaotic darkness.

#9: Dark Magic

Larry and Smith rush to the panel board and turn on the lights, but Kruger has sneaked into Smith's secret room. Zelda and Lew have made their escape during the confusion of the blackout. Lew hurries to Charlie's hideout and tells him what happened. He's too scared to go out and eat, and won't let Charlie go out for fear he'll double-cross him. Charlie soothes Lew enough to go out, and while gone, he hears that Smith is offering a large reward for the whereabouts of Lew and Zelda. Charlie, seizing a chance for easy money, phones Smith and tells all. Meanwhile, Zelda, with the aid of a wig and makeup, is masquerading as Fraulein, her housekeeper. As she puts the finishing touches to the makeup, Brenda and Chuck arrive. Zelda, disguised, shows them into the seance room and proceeds to read the crystal. She begins to tell them where they'll find the man who killed Joe and Vera, when Muller and a thug enter, thanks to the aid of Charlie's information. Making their way to the seance room, they run into the real housekeeper. She screams

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CONTINUED FROM PAGE 13

for Zelda. Brenda, on hearing this, tears off Zelda's wig. At that instant, Muller and the thugs step through the curtains with leveled guns.

#10: A Double-Cross Backfires

Chuck momentarily blinds Muller when he sets off a flashbulb. Brenda seizes the chance and knocks the gun from Muller's hand. Zelda, before fleeing, tells Brenda she'll find Lew at Charlie's place. Brenda and Chuck leave for Charlie's hideout. Larry and Tim arrive as Muller escapes and give chase. They corner him atop an old warehouse, and as Larry and Muller fight near the edge of the building, a shot rings out and Muller falls to his death on the pavement below. Meanwhile, Charlie has gone to the "Pelican Club" where he makes a deal with Kruger and Schultz as to where to find Lew. When they arrive at Charlie's room, Lew is gone. Going out to look for Lew, the thugs run into Brenda and Chuck. Kruger covers them with his gun, while Schultz knocks Chuck out, leaving him at Charlie's feet. They force Brenda into their sedan and drive into the night. As they speed down the highway, Brenda frantically tries to escape, but to no avail. The windows are shatterproof and the door is locked. She's trapped in the car. While in front, Kruger leans forward and pulls a switch on the dashboard. Brenda notices this and smells gas. Looking down, she sees a thin veil of white fumes coming from the floor. She covers her face with a hankchief and hammers wildly at the windows. But the gas apparently overcomes her and she sinks to the floor.

#11: On the Spot

Brenda clutches at the rug on the floor of the car, pulling it back, and presses her nose against a crack in the floorboards. With some air in her lungs, she forces one board back and begins to file at the gas feed line with her nail file. She cuts through and the car stops. Kruger suspects something, and opens the back door. Brenda lunges out, knocking him down, and she escapes. Kruger and Schultz run into the brush looking for her. During this, Chuck has regained consciousness, and is on the way to a phone booth to call Larry. He tells what happened, and remembers the license number of the thugs' car. Larry sets off to trace the car. Frank Smith, desperate to find Lew and Brenda, forms a plan to kill Lew. Smith contacts Charlie and asks him to pull a phoney robbery at the "Pelican Club." Brenda phones Frank and says she has a tip that the office of the club is to be robbed. She then leaves a message for Larry and starts out for the club. Waiting in a car near the club after it has been

closed, she sees Charlie and Lew enter through the dimly lit service entrance. She follows. As she enters the darkened room and closes the door behind her, there is the sound of shots and screams are heard.

#12: Murder at Night

Schultz and a gunman, waiting inside for Charlie and Lew, fire. Charlie's killed, but Lew escapes. Brenda, watching, turns and follows Lew. She finds him a distance down the street. Lew pleads for help. They go to Brenda's office. Smith phones for the police, but due to Brenda's message, Larry, Tim, and Chuck arrive first. He tells them Charlie and Lew tried to rob the cafe, clearing himself and the gang of the murder. Chuck takes pictures of the corpse and goes to the office to develop them. Tim meets Brenda and Lew while Chuck is photographing Lew. The phone rings. It's Larry. He tells Brenda he'll be right over. Brenda leaves Chuck at the office, and tries to stall Larry. Chuck continues the job, while Brenda takes Lew to her apartment. Smith sends Kruger and Schultz to get them. At the apartment, Brenda gets the story from Lew when the doorbell rings. It's Kruger. As Abretha holds the door closed, Brenda and Lew climb down the fire escape. Seeing Schultz below, they go on the roof. Kruger breaks through the door and he and Schultz follow. Shots are exchanged, and Lew is wounded. Brenda runs until she reaches the edge of the building. She turns around, and sees Kruger approaching with his gun aimed at her. She raises her hand as

if to ward off a blow, then screams as shots are heard. She totters on the edge, and then topples backward, apparently plunging to her doom.

#13: The Mystery of the Payroll

Chuck, at Brenda's office, finally breaks down and tells Larry that Brenda has gone to her apartment. Larry, Tim and Chuck drive there. As they arrive, they see Brenda slip. She lands on the fire escape balcony, and is not injured. As she runs into her apartment, Kruger and Schultz see the police and run off. Larry and the police hurry to Brenda's apartment and the wounded Lew Heller is taken to the hospital. The next day, at the Daily Flash office, Pesky accidentally decodes Joe's slip of paper. It's a phone number, and on calling Larry discovers that the payroll is hidden in a locker at Union Station. When they arrive, the clerk tells Brenda and Larry that he was robbed of the money a short time ago, and gives a description of Schultz as the holdup man. Larry, Brenda, and Chuck, along with the police, go to the "Pelican Club" and recover the money. Frank Smith and his gang are arrested. Kruger, Schultz and the gang learn that Smith was really the Big Boss, communicating by radio only for a front. From the information obtained from Smith, Larry and Brenda return to the Flash office and arrest a reporter working there as a spy for Smith. While there, Larry receives a call, starting him on a new case. As he leaves, Brenda goes to the typewriter and turns out another story in the life of a reporter.



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